GUITAR • VOCAL

METALLICA
ST. ANGER

Transcribed by Jeff Jacobson

Album design by Metallica
Cover illustrations by Pushead
Album production design by Brad Klausen
Photography by Anton Corbijn
St. Anger illustrations by Matt Mahurin
James image by Matt Mahurin
Lars image by Forhelvede Productions
Kirk image by Matt Mahurin
Robert image by Pascal Brun & Comenius Röthlisberger
(Team Switzerland)
Management by Q Prime Inc.

ISBN 1-57560-682-8

Visit our website at www.cherrylane.com

INTRODUCTION

When you're able to brandish the kind of musical firepower that Metallica has unleashed for more than two decades—ten uncompromising albums, marking an unprecedented reign as *the greatest* hard rock band in history—you learn a thing or two about where to aim. But curiously enough, the making of their first studio album since 1997's *ReLoad*, the primal, raptorial, *St. Anger*, found Metallica not behind the turrets this time, but in the firing line itself.

The trials and tribulations leading up to *St. Anger* are well documented. The fissures in what the band members themselves describe as the well-oiled "Metallica machine" were beginning to show. Bassist Jason Newsted's nebulous exit from the group. James Hetfield's voluntary sojourn into rehab and much-longed-for sobriety. Public squabbles over the illegal downloading quagmire. All of these issues revealed the kind of seismic fault lines that even the Metallica juggernaut could not navigate—could not negotiate away.

At stake? Nothing less than the very existence of the band itself. Metallica's three principals, James Hetfield, Lars Ulrich, and Kirk Hammett, along with their frequent producer/collaborator Bob Rock, found themselves at the kind of crossroads worthy of the themes in many a Metallica song—the kind of foreboding scenario Ulrich and Hetfield could write in their sleep.

The irony was, if this was Metallica's oft-predicted *meltdown*, each member would have to face it in his own way. And from the inside out this time, without the Metallica heat shield to fend off all the bullshit that tends to calcify when you're a member of the most exclusive rock club in the world for 20-odd years. With James on an indefinite hiatus, the group admitted to becoming "professional speculators" themselves as to whether Metallica was headed for a rebirth or would wither away on life support.

"It has been a very interesting three years," Lars Ulrich begins, with atypical understatement. "A very different three years for us. Difficult, awkward. It's been a ride that's taken us to places inside ourselves, inside the band, inside the potential of human beings and the music and everything else that we could not imagine existed. But if you asked me then, I would say for the first time in my life with Metallica, I was starting to prepare myself that maybe the ride was over."

If it sounds like the tenets of a Herculean struggle, who else but Metallica to apply for the job. The result of the "ride" Lars refers to can indeed be found in the sweat and blood and grooves of *St. Anger*. From the album's crushing title song and its burnished heaps of magnified guitar and drums, to the colossal time and tempo changes of "Frantic," to the chugging slabs and staccato exchanges of the exalting confessional "My World," Metallica has once again, in the boldest strokes imaginable, made music its most viable currency.

The three band members, who gingerly refer to themselves as brothers—and mean it—emerged from the other side of their journey with their musical compass intact. *St. Anger* is an album that invariably will draw comparisons to their best work, to Metallica's halcyon days, most notably their classic 1983 opus *Kill 'Em All*, and 1986's *Master of Puppets*. Monumental in scope, the new album also recalls—by its sheer willfulness—the group's 15-million selling masterpiece known as the Black album. But this is clearly a work that couldn't have been made 20 years ago. Not even a decade ago, though it fits the Metallica canon like a glove.

According to producer Rock (the Black album was his first collaboration with Metallica) *St. Anger* completes the circular creative cycle that only the greatest artists are able to sustain. "It's been my experience that only the big artists know how to achieve a goal in their career, like Metallica did with the Black album. Fewer still could have gone through what they experienced with all their personal journeys, throw away the rulebook, and try to capture the soul and truth of Metallica again. I think the real vision was to almost take them back to where they were first getting together, when three or four guys get together and say: This is the kind of music we like; let's write some songs."

For James, whose own personal quest may have been the tipping point for Metallica's inspirational sea change, the album was an

Kirk Hammett Robert Trujillo Lars Ulrich James Hetfield

important step in their evolution not just as band members, but also as friends. "The early days of Metallica were about brotherhood, just survival mode, relying on each other and stuff. As the machine got bigger, you tend to forget about the friendship part and start worrying about where the machine is going. You get a little more protective, a little more isolated. Certain factors ignited the need to look inward again and just get to be friends. Now we're stronger than ever because we know what we're doing and we have experience on our side too."

Part of the familial equation the group had to deal with was the departure of Newsted and the search for a new bassist. Enter Rob Trujillo. A former member of Suicidal Tendencies and one of the masterminds behind the '90s cult band Infectious Grooves, the accomplished bassist has also played with none other than Ozzy Osbourne.

All three band members immediately hit it off with the respected Trujillo, and the hole in Metallica's musical armor was filled. Trujillo came aboard too late to appear on *St. Anger.* The band members did not seem to be in any rush to hire a bass player. Bob Rock, in addition to being the co-producer and co-songwriter on St. Anger, was considered the fourth member of the band. Bob even filled in (quite masterfully) at a few live events with the guys. But, as Metallica guitarist Kirk Hammett points out, Trujillo's chemistry with the band is undeniable. "From the first rehearsal Rob was just mind-blowing, because he had such a huge sound and he pulled with his fingers, which is very reminiscent of Cliff Burton, and we really liked that sound. He delivered on all fronts. He had a big sound and on top of that he's really a great, solid guy." Adds James: "He pounds. The power that comes through his fingers. He's a ball of energy and he's so calm and able and balanced. He's got great stuff to offer but his personality is just right. He's on fire, he's ready, he's plugged right into the strength of Metallica and helping it shine."

Another aspect of Metallica's rejuvenated approach on this album is Hammett's joining in on the lyric writing, territory previously exclusive to James and Lars. "At first I was like, I don't want anything to do with this; this is James' job. But Bob was very adamant. I looked at James and I said, 'Well, how do I do this?' James said 'stream of consciousness.' I would scribble down some lines and James would single out the good ones. It was a great experience and I think it's all in line with the theme of the album, if there is an underlying theme, which is just being true to yourself and how important that is to the overall picture."

Which leads to what is sure to be another topic of discussion among Metallica-watchers when poring over the epic arrangements and knife-edged nuances of *St. Anger.* For a band that is in the throes of introspection, and in a larger sense, collective healing, they sure have laid down some motherfucking aggressive music. For hardcore fans who patiently waded through their all-covers release, 1998's *Garage Inc.*, a spry homage to the songs that shaped their early career, and the symphonic wanderlust of *S&M*, a stirring experiment that showcased Metallica with noted producer/writer/arranger Michael Kamen and the San Francisco Symphony, *St. Anger* is a thirst-quencher. But one that offers nothing but fire this time around.

Lars says there was no conscious effort to make this album louder or longer. "I think the great thing about Metallica is that we can pretty much chart where we want to chart. Playing other people's material (like on *Garage Inc.*) was something we talked about for years. It was the music the band was basically founded on. With the symphony stuff we got a call from Michael Kamen who wanted to do it and the band was excited by the challenge—something Metallica has always embraced. "But now that we are back playing the stuff that people think is the purest, it is the most natural, it is the most effortless. The other thing I think we're challenging here is the perception most people have that in order for things to be really, really, energetic, they can only come from negative energy. Metallica was fueled by negative energy for 20 years. Now we've spent a lot of time working on ourselves and on our relationships, and we've turned that around. Now Metallica is fueled by positive energy that has manifested itself so it sounds like the album we've made."

Case in point: "Some Kind of Monster," with its bristling, time bomb refrain, and yet, underneath, a hint of affirmation: "This is the voice of silence no more." You begin to understand the

complex dynamics required for a world-renowned construct like Metallica even to be able to conceive of an intensely personal triumph like *St. Anger.* For James the process obviously begins in a much quieter place than a recording studio. "It comes from us realizing the world doesn't revolve around Metallica. For me it began with "my name is James Hetfield." *St. Anger* means to me that now that we've found our serenity we're capable of making this monster of an album going full throttle all the time. Anger is an energy. It's a feeling. It's gotten a bad reputation, but it's what you do with it after that gives it its reputation. I could squeeze out sideways with rage and stuff the shit down, yet it can be such a source of strength. Metallica has always been about invading places where we don't belong. We just took down the barbed wire, that's all."

DISCOGRAPHY

KILL 'EM ALL	July 1983
RIDE THE LIGHTNING	August 1984
MASTER OF PUPPETS	February 1986
GARAGE DAYS RE-REVISITED	August 1987
...AND JUSTICE FOR ALL	August 1988
METALLICA	August 1991
LIVE SHIT: BINGE & PURGE	December 1993
LOAD	June 1996
RELOAD	November 1997
GARAGE INC.	November 1998
S&M	November 1999
ST. ANGER	June 2003

Metallica Web Site: www.metallica.com

Metallica Fan Club: www.metclub.com

Metallica Fan Club mailing address:

The Metallica Club
369-B Third St.
PMB #194
San Rafael, CA 94901

contents

FRANTIC

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.
18 15 12 0 0 0 0 17 0 0 0 0 0 0 18 15 12 0 0 0 0 17 0 0 0 0 0 0

P.M.
P.M.
P.M.
P.M.
18 15 12 0 0 0 0 17 0 0 0 0 0 0 18 15 12 0 0 0 0 17 0 0 0 0 0 0

Gtr. 2 tacet
N.C.
Gtr. 1
mf
w/ clean tone
18 15 0 17 17 17 18 15 0 17 17 17 18 15 0 17 17 17

3rd time, half-time feel
N.C.
Riff B
Gtrs. 1 & 2
P.M.
f
w/ dist.
18 15 0 0 0 0 0 0 18 15 0 17 17 17 18 15 0 17 17 17

1., 2., 3.
4.
1. If
End Riff B
P.M.
P.M.
18 15 0 17 17 17 18 15 0 0 0 0 0 0 18 15 0 0 0 0 0 0

Verse

A♭5 F5 D5
A♭5 F5 D5
A♭5 F5 D5
I could have my wast - ed days back, would I use them to get
worn out al - ways be - ing a - fraid, an end - less stream of fear
Rhy. Fig. 1
P.M.
P.M.
P.M.

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 1
A♭5 F5 D5
A♭5 F5 D5
A♭5 F5 D5
back on track, stop to warm at kar - mas burn - ing or
that I've made. Tread - ing wa - ter full of wor - ry, this
End Rhy. Fig. 1
P.M.

A♭5 F5 D5
A♭5 F5 D5
F5
E5
Gtr. 2
P.M.
look a - head but keep on turn - ing?
fran - tic, tick, tick, talk of hur - ry.
Do I have the strength to
Gtr. 1
Rhy. Fill 1
End Rhy. Fill 1
P.M.
P.M.

End half-time feel

𝄋 Pre-Chorus
Half-time feel

G7♭9

Keep search - ing, keep on search - ing.

Gtr. 1 **Riff C**

mp
w/ clean tone

13 10 12 | | 13 10 12 |

Gtr. 2 **Riff C1** **End Riff C1**

mp
w/ clean tone
let ring

6 0 0 3 0 0 5 0 | 6 0 0 3 0 0 5 0 | 6 0 0 3 0 0 5 0 | 6 0 0 3 0 0 5 0

Gtr. 1: w/ Riff C

Bridge

Gtr. 2: w/ Riff E (3 times)
N.C.
Do I have the strength to know how I'll go?
Gtr. 1
Riff F
P.M.
P.M.
P.M.
P.M.
18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0
18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0

Can I find it in - side to deal with what I should - n't know?
End Riff F
P.M.
P.M.
P.M.
P.M.
18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0
18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0

1.
2.
Gtr. 1: w/ Riff F
3
Gtr. 1: w/ Riff E
Gtr. 2: w/ Riff A
2
Oh. My
Gtr. 2: w/ Riff A (2 times)
D5
life - style de - ter - mines my death - style, a
(Birth is pain.
Gtr. 1
Riff G
P.M.
P.M.
0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0

ST. ANGER

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 196

Play 3 times
P.M.
End Riff B
Riff C
End Riff C
N.C.
Gtrs. 1 & 2
Riff D
Play 4 times
End Riff D
Double-time feel
4th time, end double-time feel
Play 4 times
Riff E
End Riff E
Verse
Half time ♩ = 96
D
Csus2
B♭
Asus4
D5
1., 2. Saint An - ger 'round my neck. Saint An - ger 'round my neck.
Gtr. 1
mp
w/ clean tone
let ring
Riff F
End Riff F
Gtr. 2
Riff F1
End Riff F1

Pre-Chorus

*D5 C5 E(♭5)/B♭ A5

Saint An - ger 'round my neck.
(You flush it out, you flush it out.

Gtr. 2 Riff G1 End Riff G1

f
w/ dist.

Gtr. 1 Riff G End Riff G

f
w/ dist.

*Chord symbols reflect overall harmony.

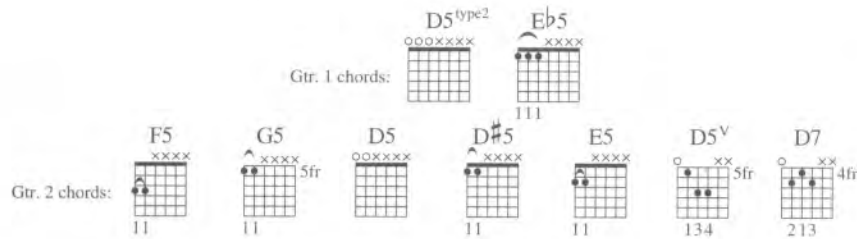
Interlude
Tempo I
D5
C5
E(♭5)/B♭
A5
Gtr. 2
Rhy. Fig. 1A
End Rhy. Fig. 1A
P.M.
Gtr. 1
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
1. Voc. tacet
2. Ooh!
Chorus
Double-time feel
Fuck it all and no regrets, I hit the lights on these dark sets. I
Riff H
End Riff H
Riff H1
End Riff H1

Gtrs. 1 & 2: w/ Riffs H & H1 (7 times)
D5 C5 E(♭5)/B♭ A5
need a voice to let my - self, to let my - self go free.
Fuck it all and fuck - in' no re - grets, I hit the lights on these dark sets. Me -
dal - lion noose. I hang my - self. Saint An - ger 'round my neck. I
feel my world shake like an earth - quake.
Hard to see clear. Is it me? Is it fear? I'm
mad - ly in an - ger with you. I'm mad - ly in an - ger with you. I'm
To Coda 2
mad - ly in an - ger with you. I'm mad - ly in an - ger with you.
To Coda 1
Gtr. 2 tacet
N.C.
Gtr. 2
Gtrs. 1 & 2
Gtr. 1
Gtr. 1 divisi
P.M.
*Gtr. 2 to left of slash in tab.
D.S. al Coda 1 (take repeats)
Coda 1
**Gtr. 1
mf w/ clean tone
**Gtr. 2 tacet

Interlude
N.C.
Play 4 times
P.M.
w/ dist.
Play 3 times
Gtr. 1: w/ Riff A
N.C. E5 E♭5 E5 E♭5 E5 E♭5 E5 E♭5 N.C.
Gtr. 2
Gtr. 1: w/ Riff B
E5 E♭5 E5 E♭5 N.C.
Gtr. 1: w/ Riff C
E5 E♭5 E5 E♭5 E5 E♭5 E5 E♭5 N.C.
Bridge
Gtrs. 1 & 2: w/ Riff D (4 times)
N.C.
Gtrs. 1 & 2: w/ Riff D (10 times)
N.C.
And I want my an - ger to be health - y.
And I want my an - ger just for me.
And I need my an - ger not to con - trol.
Yeah, and I want my an - ger to be me.

Gtrs. 1 & 2: w/ Riff D (2 times)
And I need to set my an - ger free.
Gtrs. 1 & 2: w/ Riff D (4 times)
And I need to set my an - ger free.
ah! And I need to set my an - ger free.
Interlude
Double-time feel
Gtrs. 1 & 2: w/ Riff D (4 times)
N.C.
End double-time feel
Gtrs. 1 & 2: w/ Riff E
D.S.S. al Coda 2
Set it free!
Coda 2
Gtrs. 1 & 2: w/ Riffs H & H1 (2 times)
E(♭5)/B♭
A5
D5
I'm mad - ly in an - ger with you. I'm
C5
mad - ly in an - ger with you. I'm mad - ly in an - ger with you.
End double-time feel
I'm mad - ly in an - ger with you.
Gtr. 2
Gtrs. 1 & 2
Gtr. 1
divisi
P.M.
*Gtr. 2 to left of slash in tab.

SOME KIND OF MONSTER

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

*Gtr. 1: 7-str. drop D tuning, down 1 step:
(low to high) C-C-G-C-F-A-D
Gtr. 2: Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately slow Rock ♩ = 108

N.C.

*Lowest two strings in unison.
**Lower vol. w/ gtr.'s knob.

G5 D5
F5
G5 D5
grad. bend
1/2
F5
P.M.
Double-time feel
G5 D5
F5
G5 D
⑥ open
Gtr. 2
End double-time feel
Harm.
P.M.
Gtr. 2: w/ Rhy. Fig. 3A
D5
F5
G5 D5
F5 G5 D5 F5 G5 D5 F5 G5
P.M.
Gtr. 1
D5
Riff A
Play 3 times
End Riff A
Gtr. 2
Riff A1
End Riff A1
Verse
Gtr. 2: w/ Riff A1 (2 times)
D5
1. These are the eyes that can't see me, these are the hands that drop your trust.
3. This is the face that stones you cold, this is the mo - ment that needs to breathe.
Gtr. 1
Riff B
grad. bend
1/2
1

These are the boots that kick you a - round,
These are the claws that scratch these wounds,
this is the tongue that speaks on the in - side.
this is the pain that nev - er leaves.
End Riff B
grad. bend
1/2
1
grad. release
0 0 0 12
(12)

Gtr. 1: w/ Riff B

These are the ears that ring with hate,
This is the tongue that whips you down,
this is the face that - 'll nev - er change.
this is the bur - den of ev - 'ry man.

This is the fist that grinds you down,
These are the screams that pierce your skin,
this is the voice of si - lence no

N.C.
more.
Gtr. 1
P.M.
0 0 11 12 0 11 12 12 0
0 0 3 2 0 0 0 3 2 0
Gtr. 2
P.M.
0 0 11 12 0 11 12 12 0
0 0 0 0 0

Interlude
Dm7
1. Voc. tacet
2. Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
Yeah!
P.M.
Yeah!
Yeah!
D5
Verse
Gtr. 1: w/ Riff B
Gtr. 2: w/ Riff A1 (4 times)
D5
2. These are the legs in cir - cles run, this is the beat - ing you'll nev - er know.
4. This is the test of flesh and soul, this is the trap that smells so good.
These are the lips that taste no free - dom, this is the feel that's not so safe.
This is the flood that drains these eyes, these are the looks that chill to the bone.

Gtr. 1: w/ Riff A (2 times)

This is the face you'll nev - er change, this is the god that ain't so pure.
These are the fears that swing o - ver - head, these are the weights that hold you down.

This is the god that is not pure,
This is the end that will nev - er end,
this is the voice of si - lence no

D5
D♯5 E5
D5
D♯5 E5
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 2
P.M.
(cont. in notation)
more.
Gtr. 1
Rhy. Fig. 4
End Rhy. Fig. 4

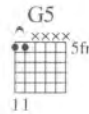
Pre-Chorus
N.C.
We the peo - ple,
are we the peo -
Gtr. 1
*2nd time, Gtr. 1 tacet on beat 1.
Gtr. 2

- ple? We the peo - ple,
Riff C
End Riff C
Riff C1
End Riff C1
Gtrs. 1 & 2: w/ Riffs C & C1
Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
D5 D♯5 E5 D5 D♯5 E5
are we the peo - ple?
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)
Some kind of mon - ster.
Some kind of mon - ster.
Some kind of
Interlude
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (2 times)
mon - ster. This mon - ster lives.
1.
Gtrs. 1 & 2: w/ Riffs A & A1 (3 times)
2.
Gtrs. 1 & 2: w/ Riffs A & A1 (1st meas.)

Bridge
Gtr. 1: w/ Rhy. Fig. 6
2nd time, Gtr. 2: w/ Rhy. Fig. 6A
1st time, Gtr. 2 tacet
D5
D5 F5 D5 F5
Gtr. 2
This is the cloud that swal - lows trust, this is the black that un - col - ors us.
D5 F5 D5 F5 D5 F5 D5 F5
This is the face that you hide from, this is the mask that comes un - done.
D5ᵛ D ⑥ open D5ᵛ D ⑥ open D5ᵛ D ⑥ open D5ᵛ D ⑥ open
P.M.
(Om - i - nous, I'm in us. Om - i - nous, I'm in us.
Gtr. 1
D7 D ⑥ open D7 D ⑥ open
1. D7 D ⑥ open D7 D ⑥ open
2. D7 D ⑥ open D7 D ⑥ open
(cont. in notation)
Om - i - nous, I'm in us. Om - i - nous, I'm in us.) Om - i - nous, I'm in us.)
Interlude
Gtr. 1: w/ Rhy. Fig. 5
N.C. D5 E♭5 N.C. D5 E♭5 D5type2 E♭5
Gtr. 2
Gtr. 1
P.M.

DIRTY WINDOW

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Drop D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

*Chord symbols reflect implied harmony.

End Riff A

P.M.

2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

End Riff A1

P.M.

(cont. in slashes)

0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

D
⑥ open

Gtr. 2

P.M.

Gtr. 2 tacet

N.C.

Gtr. 1

Riff B

End Riff B

0 3 5 0 3 5 | 0 3 5 5 6 5 | 0 3 5 0 3 5

Double-time feel
Gtr. 1: w/ Riff B
N.C.
Gtr. 2
Riff C
Play 3 times
End Riff C
F6
F5
G5
Rhy. Fig. 1
Gtr. 1
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Riffs B & C
N.C.
Rhy. Fig. 1A
End Rhy. Fig. 1A
P.M.
Verse
Gtrs. 1 & 2: w/ Riffs B & C (3 times)
1., 2. I see my re - flec - tion in the win - dow.
It looks dif - f'rent, so dif - f'rent than what you see.
This win - dow, clean in - side, dirt - y on the out.
Pro - ject - ing judg - ment on the world.
I'm look - ing dif - fer - ent than me.
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
End double-time feel
D5 F5 G5 D5 F5 G5
This house is clean, ba - by; this house is clean.
Gtrs. 1 & 2
D5 F5 G5 D5 A♭5 G5

Pre-Chorus
Double-time feel
D5 F5 G5 D5 N.C. D5 F5 G5 N.C.
Am I who I think I am?
*Gtrs. 1 & 2
*Composite arrangement
D5 F5 G5 D5 N.C. D5 F5 G5 N.C.
Am I who I think I am?
End double-time feel
D5 F5 G5 D5 N.C. D5 F5 G5 N.C.
Am I who I think I am? Well,
Oh, am I who I think I am? Well, I
F5 A♭5 B♭5 F5 N.C. F5 A♭5 B♭5 N.C.
look out my win - dow and see it's gone wrong. But

F5 A♭5 B♭5 F5 N.C. F5 A♭5 B♭5 F5 A♭5 B♭5
rit.
Court is in ses - sion and I slam my gav - el down.
court is in ses - sion and now I slam my gav - el
rit.
P.M.
3 3 6 6 8 8 3 3 X X 3 3 6 6 8 8 3 3 6 6 8 8

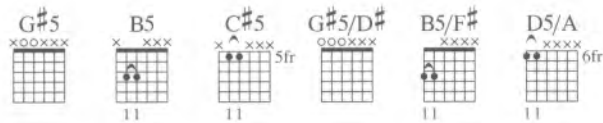
A tempo
Double-time feel
Gtrs. 1 & 2: w/ Riffs B & C (2 times)
Chorus
N.C. F/A C5 N.C.
3
down.
I'm
Gtr. 3 (clean)
Riff D
mp
7 3 0 7 0 5 3 7 8 7

Gtr. 3: w/ Riff D
F/A
judge and I'm ju - ry and I'm ex - e - cu - tion - er too.
End Riff D
0 3 5 0 3 5 5 3 5 5 6 5

C5 N.C.
I'm judge and I'm ju - ry and I'm ex - e - cu - tion - er

Gtr. 2: w/ Riff A1
Gtr. 1
*E5/D
Riff E
F5/D
End Riff E
P.M.
*Chord symbols reflect overall harmony.
Gtr. 1: w/ Riff E
Gtr. 2: w/ Riff A1
E5/D
F5/D
Gtrs. 1 & 2: w/ Riffs A & A1
E5/D
I...
I...
D.S. al Coda
End double-time feel
Gtrs. 1 & 2: w/ Riffs B & C (2 times)
N.C.
Ah, ha, ha, ha!
Coda
Gtrs. 1 & 2: w/ Rhy. Fill 1
D5 F5 G5 N.C.
Gtrs. 1 & 2: w/ Riffs A & A1
E5/D
Interlude
Double-time feel
Gtr. 1: w/ Riff E (2 times)
Gtr. 2: w/ Riff A1 (2 times)
E5/D
**Voc. Fig. 1
de - fec - tor, re - jec - tor!
Mm, ah, uh.
(I...
**Refers to downstemmed notes only.
F5/D
E5/D
F5/D
End Voc. Fig. 1
I...
I...
I...)
Outro
Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
Gtr. 1: w/ Riff E (8 times)
Gtr. 2: w/ Riff A1 (9 times)
E5/D F5/D E5/D F5/D
I drink from the cup of de - ni - al.
1.
E5/D F5/D E5/D F5/D
I'm judg - ing the world from my throne.
2.
E5/D F5/D
Gtr. 1: w/ Riff A
E5/D
throne.
Yeah!

INVISIBLE KID

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

*Gtr. 1: Drop D tuning, down 3 steps:
(low to high) A♭-E♭-A♭-D♭-F-B♭
Gtr. 2: Tuning:
(low to high) D♯-G♯-D♯-F♯-A♯-D♯

Intro

Moderately fast Rock ♩ = 164

*Baritone gtr. arr. for standard gtr.
**Set for an octave lower
***Symbols in parentheses represent chord names respective to Gtr. 1. Symbols above reflect actual sounding chords.

E♯
⑥
2fr.
G♯
B5
C♯5
G♯5
Gtr. 2
Gtr. 1
P.M.
Gtr. 2 tacet
N.C.
Play 7 times
Riff A
End Riff A
Gtr. 1: w/ Riff A
G♯5/D♯
Rhy. Fig. 1
End Rhy. Fig. 1
(cont. in notation)
1. In -
Verse
Gtr. 1: w/ Riff A (3 3/4 times)
(D5)
(F5)
vis - i - ble kid, nev - er see what he did, got
Riff B

Gtr. 2: w/ Riff B
B5 (F5) G#5 (D5)
C#5 (G5)
stuck where he hid, fall - en through the grid. In - vis - i - ble kid, got a
End Riff B
P.M.
1.
place of his own where he'll nev - er be known, in - ward he's grown. In -
2.
ward he's grown.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Verse
Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 1 & 2: w/ Riffs A & B (4 times)
2. In - vis - i - ble kid, locked a - way in his brain from the
vis - i - ble kid, nev - er see what he did, got
shame and the pain, world down the drain. In - vis - i - ble kid, sus - pi - cious
stuck where he hid, fall - en through the grid. In - vis - i - ble kid, got a
of your touch, don't want no crutch but it's all too much. In -
place of his own where he'll nev - er be known, in - ward he's grown. In -

B5 (F5) G#5 (D5)
vis - i - ble kid, locked a - way in his brain from the shame and the pain, world
vis - i - ble kid, nev - er see what he did, got stuck where he hid, fall - en
down the drain. In - vis - i - ble kid, sus - pi - cious of your touch, don't
through the grid. In - vis - i - ble kid, got a place of his own where he'll
Gtr. 1: w/ Rhy. Fig. 2 (4 times)
wan't no crutch but it's all too much, yeah.
nev - er be known, in - ward he's grown.
*Gtr. 2
*w/ Whammy Pedal till indicated
I
hide in - side, I hurt in - side, I hide in - side but I'll show you...
Gtr. 1
Rhy. Fig. 3
(cont. in notation)
End Rhy. Fig. 3
P.M.
Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 3 (5 times)
G#5 (D5) A5 (E♭5) A#5 (E5) B5 (F5)
...I'm o - kay, just
Gtr. 2
Rhy. Fig. 4
P.M.
Whammy Pedal off

G#5 (D5)
A5 (E♭5)
A#5 (E5)
B5 (F5)
go a - way.
End Rhy. Fig. 4
P.M.
Gtr. 2: w/ Rhy. Fig. 4 (4 times)
In - to dis - tance let me fade.
2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1
I'm o - kay, just go a - way.
I'm o - kay, but please don't stray too
far.
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 4 (2 1/2 times)
O - pen your heart, I'm beat - ing right here. O - pen your mind, I'm be - ing
Voc. Fig. 1
(I'm o - kay. I'm... But
please don't stray too far.)

G♯5 (D5)
A5 (E♭5)
B5 (F5)
A♯5 (E5)
right here. O - pen your heart, I'm beat - ing right here.
(Right now!
O - pen your mind, I'm be - ing right here.
Right now!)
To Coda
1.
Gtr. 1: w/ Riff A
Gtr. 1: w/ Rhy. Fig. 1
N.C.
3. In -
2.
Gtr. 2
Riff C1
End Riff C1
Play 6 times
(6th time, cont. in slashes)
Gtr. 1
Riff C
End Riff C
P.M.
Slower ♩ = 148
B5/F♯
D5/A
Rhy. Fig. 5
End Rhy. Fig. 5
Riff D
End Riff D

Gtr. 2: w/ Rhy. Fig. 5
N.C.
Oo.
Riff E
End Riff E
P.M.
Bridge
1st time, Gtr. 1: w/ Riff E (3 times)
2nd time, Gtr. 1: w/ Riff D (3 times)
N.C.
D5/A
(A♭5/E♭)
Ooh, what a good boy you are,
Ooh, ooh, un - plug - ging from it all, in -
Gtr. 2
Riff F
End Riff F
1st time, Gtr. 2: w/ Rhy. Fig. 5
2nd time, Gtr. 2: w/ Riff F (3 times)
G♯5 (D5) B5/F♯ (F5/C) G♯5 (D5) B5/F♯ (F5/C) G♯5 (D5) B5/F♯ (F5/C) D5/A (A♭5/E♭)
out of the way and you kept to your - self.
vis - i - ble kid floats a - lone in his room.
1st time, Gtr. 2: w/ Riff F (2 times)
N.C.
Ooh, can't you see that he's not here?
Ooh, what a qui - et boy you are.
1st time, Gtr. 1: w/ Riff D
2nd time, Gtr. 1: w/ Riff E
1.
He does - n't want the at - ten - tion you give.
He looks so calm float - ing 'round
2.
Interlude
Tempo I
Gtrs. 1 & 2: w/ Riffs C & C1 (4 times)
N.C.
6
and a - round in him - self.

Gtr. 2
Play 3 times
G♯5
(D5)
Gtr. 1
P.M.
P.M.
P.M.

B5
(F5)
C♯5
(G5)
(cont. in slashes)

MY WORLD

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Half-time-feel
w/ Bkgd. Voc. ad lib
D5
Gtr. 2
my world now. It's my world now. It's
my time now. It's my time now. It's
Gtr. 1
w/ clean tone
F5/D
End half-time feel
my world. It's my world.
my time. Yeah, it's my time.
dist. on
Verse
Gtrs. 1 & 2: w/ Riff B (4 times)
N.C.
D5 F5 G5 F5 D5
2. Ma - ma, why's it rain - ing in my room?
4. Look out, moth - er - fuck - ers, here I come. I'm
Cheer up, boy; clouds will move on soon.
gon - na make my head my home. The
Heav - y fog got me lost in - side. I'm gon - na
sons - of - bitch - es try'n' to take my head. Try'n' to
sit right back, en - joy this ride.
make me some - one else in - stead. Ooh.

Chorus
D5 F5 G5
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 2
It's my world, you can't have it. It's my world. It's my world.
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
fdbk.
Pitch: G
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (2 times)
D5 F5 G5
It's my world, you can't have it. It's my world. It's my world.
D5 F5 G5
It's my world, you can't have it. It's my world. It's my world.
Half-time feel
A♭5 F5 D5 N.C. F5 D5 F5 D5 G5 A♭5 D5
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2
It's my world. Suck - er!
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (7 times)
F5 D5 F5 D5 G5 A♭5 D5 F5 D5 F5 D5 G5 A♭5 D5 F5 D5 F5 D5
G5 A♭5 D5 F5 D5 F5 D5 G5 A♭5 D5 F5 D5 F5 D5
I'm
Yeah,
out of my head, out of my head.
1.
G5 A♭5 D5 F5 D5 F5 D5 G5 A♭5 D5 F5 D5 F5 D5
Get 'em out of my head, out of my head.

Gtr. 1: w/ Riff A (4 times)
Gtr. 2: w/ Riff A1
G5 A♭5 D5 N.C.
Get 'em out! Ah, yeah. Whispered: Suck - er.
Gtr. 2: w/ Rhy. Fig. 2 (2 times)
D5 F5 G5 D5 N.C. D5 F5 G5 D5 N.C.
2.
G5 A♭5 D5
get 'em
Interlude
End half-time feel
F5 D5 F5 D5 G5 A♭5 D5 F5 D5 F5 D5 G5 A♭5 D5
Rhy. Fig. 5
End Rhy. Fig. 5
Gtrs. 1 & 2
out of my head. Yeah, get 'em out.
Gtrs. 1 & 2: w/ Rhy. Fig. 5
F5 D5 F5 D5 G5 A♭5 D5
Play 3 times
Gtrs. 1 & 2: w/ Rhy. Fig. 4
F5 D5 F5 D5 G5 A♭5 D5
Play 4 times
Gtr. 2 tacet
D5 N.C.
Rhy. Fill 1
End Rhy. Fill 1
Gtr. 2
Whispered: Not on - ly do I not know the an - swer,
Gtr. 1
Riff C
End Riff C
w/ slight dist. P.M. P.M.
P.M. P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
F5 D5 F5 D5 G5 A♭5 D5 F5 D5 F5 D5 G5 A♭5 D5
I don't e - ven know what the ques - tion is.
Half-time feel
1st time, Gtr. 2: w/ Rhy. Fill 1
N.C. C5 D5
Riff D
End Riff D
Gtr. 1: w/ Riff D
N.C. C5
Riff E
End Riff E
Gtr. 1
Gtr. 2
P.M.
*w/ DigiTech Whammy Pedal
*Set for an octave lower

Bridge
Gtrs. 1 & 2: w/ Riffs D & E (14 times)
N.C.
C5
God, it feels like it on - ly rains on me.
God, it feels like it on - ly rains on me.
(Like it on - ly rains on me.)
God, it feels like it on - ly rains on me.
(Like it on - ly rains on me.
God, it feels
Oh, God,
End half-time feel
Gtrs. 1 & 2: w/ Riffs D & E (last meas.) (3 times)
oh, God, oh, God.
like it on - ly rains on me.
Like it on - ly rains on me.)
Interlude
D
D5
open
Rhy. Fig. 6
End Rhy. Fig. 6
Gtr. 1
P.M.
Gtr. 2

Gtr. 1: w/ Rhy. Fig. 6

F5 D5 E5 D5 A♭5 D5
P.M.
P.M.
P.M.

F5 D5 E5 D5 A♭5 D5 F5 D5 E5 D5 A♭5
Gtrs. 1 & 2

Gtr. 1: w/ Riff C
Gtr. 2: w/ Rhy. Fill 1
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
D5 N.C. F5 D5 F5 D5
Not on - ly do I not know the an - swer, I don't e -

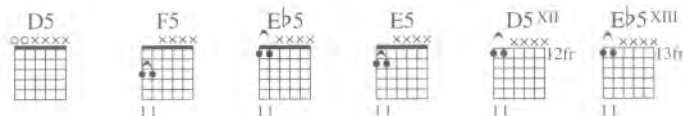
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
G5 A♭5 D5 F5 D5 F5 D5 G5 A♭5 D5 F5 D5 F5 D5 G5 A♭5 D5
ven know what the ques - tion is.

Half-time feel
Gtrs. 1 & 2 tacet
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
F5 D5 F5 D5 G5 A♭5 D5 A♭5 F5 D5 N.C. F5 D5 F5 D5
Gtrs. 1 & 2
Suck - er!

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)
G5 A♭5 D5 F5 D5 F5 D5 G5 A♭5 D5 F5 D5 F5 D5 G5 A♭5 D5
Out of my head,

F5 D5 F5 D5 G5 A♭5 D5 F5 D5 F5 D5 G5 A♭5 D5
out of my head.
Out of my head,
get 'em
Outro
End half-time feel
F5 D5 F5 D5 G5 A♭5 D5 D5
Gtrs. 1 & 2
(cont. in notation)
out of my head.
Get 'em out!
D5 N.C. D5
Riff F
Play 4 times
End Riff F
P.M.
Gtrs. 1 & 2: w/ Riff F (4 times)
D5 N.C.
Gtr. 1
P.S. steady gliss.
15ma
loco
Gtr. 2
Harm.
Pitches: F♯ D
D5 N.C. D5
E - nough's e - nough, e - nough's e - nough, e - nough's e - nough,
N.C. D5 N.C.
e - nough's e - nough, e - nough's e - nough, e - nough's e - nough, e - nough's e - nough,
D5 A♭5 F5 D5
Gtr. 2 tacet
D
open
Gtrs. 1 & 2
Gtr. 1
P.M.
e - nough's e - nough!

SHOOT ME AGAIN

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderate Rock ♩ = 116

1.
2.
D5
E♭5 D5
E♭5
Rhy. Fig. 1
Rhy. Fig. 1A
P.M.

D5 E♭5 D5 E♭5

Verse

D5

1. I won't go a -

End Rhy. Fig. 1

Riff B

*Vol. swells

End Rhy. Fig. 1A

slight P.M.

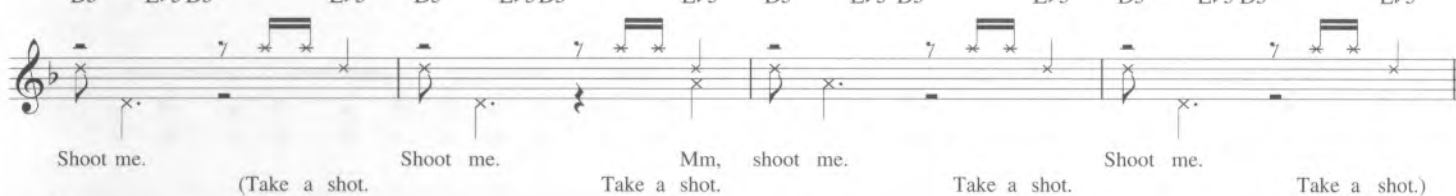
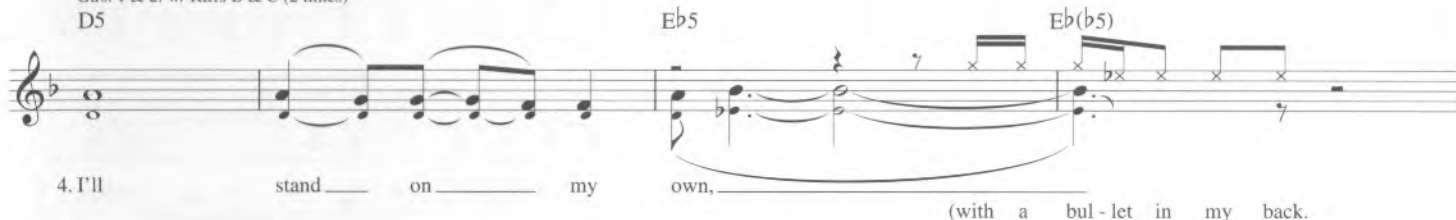
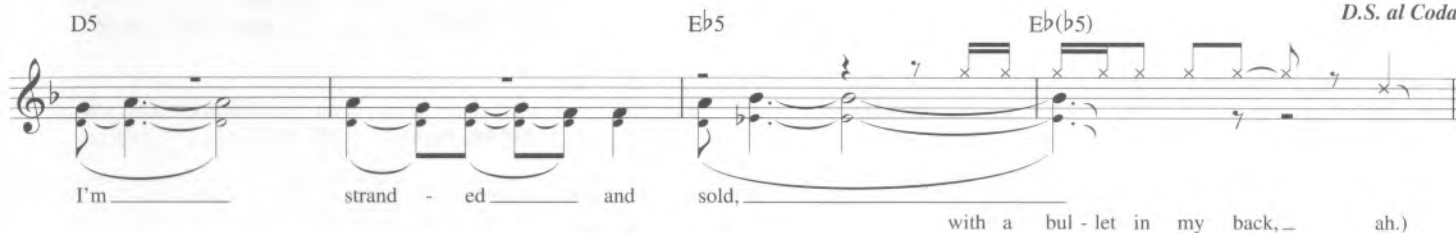
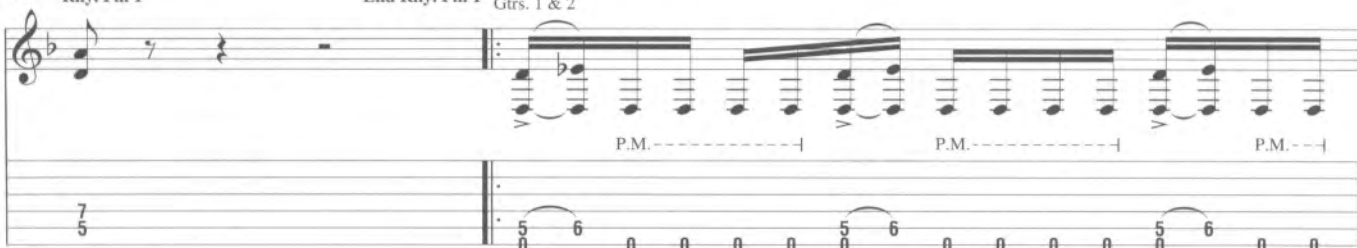
Eb5
Eb(b5)
Gtr. 1: w/ Riff A
D5
way,
ah!
Right,
End Riff B
Riff C
slight P.M.
right
here
I'll
stay.
Gtr. 2
End Riff C
Interlude
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
Verse
Gtrs. 1 & 2: w/ Riffs B & C (2 times)
2. Stand
si - lent
in
flames.

D5
Eb5
Eb(b5)
Stand tall till it fades.
Pre-Chorus
N.C.
Rhy. Fig. 2
Gtrs. 1 & 2
D5 F5 Eb5 E5 F5
Shoot me a - gain, I ain't dead yet.
Come on, Go on,
*Played by Gtr. 2 only.
N.C.
D5 F5 Eb5 E5 F5
End Rhy. Fig. 2
shoot me a - gain, I ain't dead yet.
I said, Yeah,
Gtrs. 1 & 2: w/ Rhy. Fig. 2
N.C.
D5 F5 Eb5 E5 F5
shoot me a - gain, I ain't dead yet, uh.
Come on,
N.C.
D5 F5 Eb5 E5 F5
shoot me a - gain, I ain't dead yet, uh.
Come on! I said...
D5
Gtr. 2
Shoot me a - gain, shoot me a - gain, shoot me. come on.. Shoot me a - gain, shoot me a - gain, come on!
Gtr. 1
Riff D
End Riff D

Gtrs. 1 & 2: w/ Riff D
Chorus
D5
Shoot me a - gain, shoot me a - gain, shoot me. Shoot me a - gain, shoot me a - gain, {come on! yeah!}
All the shots I take
Riff E
Gtrs. 1 & 2
F5
Eb5
D5 Eb5
I spit back at you.
End Riff E
Gtrs. 1 & 2: w/ Riff E
All the shit you fake comes back to haunt you.
Rhy. Fig. 3
Gtrs. 1 & 2
End Rhy. Fig. 3
(cont. in notation)
All the shots... All the shots...
All the shots I take,
All the shots I take, hey, what
Gtrs. 1 & 2

Interlude

To Coda

Verse
Gtrs. 1 & 2: w/ Riffs B & C (2 times)
D5
Eb5
Eb(b5)
3. I won't go a - way,
(with a bul - let in my back.
D5
Eb5
Eb(b5)
Right, right here I'll stay
with a bul - let in my back.)
Interlude
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5
Shoot me. Shoot me. Mm, shoot me. Shoot me.
(Take a shot. Take a shot. Take a shot. Take a shot.)
Verse
Gtrs. 1 & 2: w/ Riffs B & C (2 times)
D5
Eb5
Eb(b5)
4. I'll stand on my own,
(with a bul - let in my back.
D5
Eb5
Eb(b5)
D.S. al Coda
I'm strand - ed and sold,
with a bul - let in my back, ah.)
Coda
Gtr. 1: w/ Riff A (1st meas.)
D5 N.C.
N.C.
Gtr. 2 Rhy. Fill 1
End Rhy. Fill 1
Gtrs. 1 & 2
P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A
D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
heart won't pump the oth - er way.
E♭(♭5)/D
Gtrs. 1 & 2
let ring
D7
Riff F
End Riff F
P.M.
Gtrs. 1 & 2: w/ Riff F
D7
Wake the sleep - ing gi - ant, wake the beast. Wake the sleep - ing dog, no, let him sleep.
(No!)
Gtrs. 1 & 2: w/ Rhy. Fig. 5
D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
Gtrs. 1 & 2
Bite my tongue, try - ing not to shoot back.
Chorus
Gtr. 2: w/ Rhy. Fig. 5 (1st meas.)
D5 D5 F5
Gtr. 1
(cont. in notation)
All the shots I take I
Rhy. Fig. 6
Gtrs. 1 & 2

SWEET AMBER

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Double-time feel

C5/D
D5
F5
P.M.
2nd time, end double-time feel
End Riff A
Gtr. 2: w/ Riff A
Gtr. 1
Riff B
End Riff B
Verse
Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Riff A (2 times)
1. Wash your back so you won't stab mine. Get in bed with your
2. Chase the rab - bit, fetch the stick. She rolls me o - ver till

C5/D D5 F5 C5/D D5 C5/D D5 F5
own kind. Live your life so you don't see mine.
I'm sick. She deals in hab - its, deals in pain. I
C5/D D5 C5/D D5 F5 C5/D D5
Drape your back so you won't shine. Wash your back so you won't
run a - way but I'm back a - gain. Chase the rab - bit, fetch
C5/D D5 F5 C5/D D5 C5/D D5 F5
stab mine. Get in bed with your own kind.
the stick. She rolls me o - ver till I'm sick. She
C5/D D5 C5/D D5 F5
Live your life so you don't see mine.
deals in hab - its, deals in pain. I
C5/D D5 C5/D D5 F5
Drape your back so you won't shine.
run a - way but I'm back a - gain.
Pre-Chorus
*D5 C5 E(♭5)/B♭ A5
Ooh, Mm, then she holds my hand and I lie to get a smile.
Gtr. 1
Riff C
End Riff C
**w/ DigiTech Whammy Pedal
**Set for 2 octaves higher
Gtr. 2
Rhy. Fig. 1
End Rhy. Fig. 1
*Chord symbols reflect overall harmony.

D5
F5
E5
Gtrs. 1 & 2
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
Gtr. 1: w/ Riff C
Gtr. 2: w/ Rhy. Fig. 1
C5
E(♭5)/B♭
A5
Ooh, then she holds my hand and I lie to get a smile.
Mm, and she squeez - es tight - er, I still
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Us - ing what I want to get what you want. Us - ing what I want to get what you want.
Us - ing what I want to get what you want. Us - ing what I want to get what you want.
Chorus
3rd time, w/ Lead Voc. ad lib (next 4 meas.)
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
B♭5
Ooh, sweet am - ber.
Gtr. 2
Rhy. Fig. 3A
End Rhy. Fig. 3A
G5
N.C.
How sweet are you?
Rhy. Fig. 4
End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 3/4 times)
D5 F5 G5 D5 N.C. D5 N.C.
How sweet does it get?
D5 F5 G5 D5 N.C. D5 N.C.
How sweet are you?
To Coda 1
D5 F5 G5 D5 N.C.
How sweet does it
D5 N.C.
Gtr. 2 tacet
Interlude
C5/D D5
get?
Gtrs. 1 & 2
Gtr. 1
grad. bend
let ring
P.M.
1/2
C5/D D5 F5 C5/D D5 C5/D D5 F5
P.M.
1
To Coda 2
C5/D D5 C5/D D5 F5

Dsus2 A5 E(♭5)/B♭ A5 End Riff D

P.M.

Eb5
D5
P.M.
E5
2nd time, D.S.S. al Coda 2
Coda 2
C5/D
F5
Ab5
G5
It's never as sweet as it seems.

THE UNNAMED FEELING

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately fast Rock ♩ = 144

*Chord symbols reflect overall harmony.

Gtr. 2: w/ Rhy. Fig. 2 (2 times)
Gtr. 3: w/ Riff A
Gtr. 1
Riff B
D5
Fsus2/D
D5
F5/D
E5/D
End Riff B
P.M.
Gtr. 1: w/ Riff B
Gtr. 3
(cont. in slashes)
1/2
Bb5
A5
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3 (1 3/4 times)
Bb5/D
A5/D
C#5
w/ slide

Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A
B♭5
A5
do I start writ - ing all this down?
can - not sleep in this down - filled world.
Just
I've found
Gtrs. 1 & 3: w/ Riffs D & D1
D5
let me plug you in - to my world. Can't ya help me be
safe - ty in this lone - li - ness, but I can - not stand it an -
un - cra - zy?
- y - more.
Gtrs. 1 & 3: w/ Riffs D & D1 (2 times)
Name this for me, heat
Cross my heart, hope not
the cold air. Take the chill off of my life. And
to die. Swal - low e - vil, ride the sky.
if I could I'd turn my eyes to look in - side to see
Lose my - self in a crowd - ed room. You fool, you fool, it - 'll be
what's com - ing.
here soon.
Pre-Chorus
Gtrs. 1 & 3: w/ Riff C (3 1/2 times)
N.C.
It comes a - live. It
comes a - live. It comes a - live and I could die a lit - tle more. It
and I
comes a - live, it comes a - live; it comes a - live; each mo -
Gtrs. 1 & 3: w/ Rhy. Fill 1
- ment here I die a lit - tle more.
Ooh, I die, I die, I die a lit - tle more.
77

Chorus
D5 XII
Csus2
F5/C
Rhy. Fig. 4A
Gtr. 3
mp w/ clean tone
Then the un - named feel - ing, it
Gtr. 1
Rhy. Fig. 4
mp
w/ clean tone
let ring
Gm
Gsus2
G5
C5
comes a - live.
Then the
1.
G5
End Rhy. Fig. 4A
un - named feel - ing takes me a - way.
End Rhy. Fig. 4
Gtrs. 1 & 3: w/ Riffs C & C1 (2 times)
N.C.
Whispered: (Been here be - fore. Been here be - fore. Been here be - fore. Been here be - fore.)
Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A
Gtrs. 1 & 3: w/ Riffs C & C1
B♭5
A5
(Been here be - fore. Been here be - fore.)
2. I'm

*Chord symbols reflect implied harmony.
**Set for an octave lower

C5
D5
C5
D5
C5
F5
C5
F5
yeah, yeah.
Then the un - named feel - ing
End Rhy. Fig. 5
w/ Whammy Pedal
P.M.

E5
F5
G5
takes me a - way, yeah, takes me a - way,
Rhy. Fig. 6
End Rhy. Fig. 6
w/ Whammy Pedal
P.M.

Interlude
Gtr. 1: w/ Riff B (3 times)
N.C.
ah!
Gtr. 3
P.M.

P.M.

Mm, uh!
P.M.
0 0 0 0
0 0 0
0 0 0 0
0 0 0

Bridge

Gtr. 1: w/ Riff B (2 times)
*Gtr. 3: w/ Rhy. Fig. 2
**D5
Fsus2/D
D5
F5/D
E5/D
Get the fuck out of here, I just wan - na get the fuck a - way from me.
*w/ clean tone
**Chord symbols reflect overall harmony.

Gtr. 3: w/ Rhy. Fig. 2 (1st 2 meas.) (2 times)
D5
Fsus2/D
D5
Fsus2/D
I rage, I glaze, I hurt, I hate. I hate it all. Why? Why? Why me?

Gtr. 3: w/ Rhy. Fig. 2 (2 times)
D5
Fsus2/D
D5
F5/D
E5/D
I can - not sleep with a head like this. I wan - na cry, I wan - na scream.
Gtr. 1
P.M.

Gtr. 1 tacet
D5
Fsus2
D5
F5
E5
I rage, I glaze, I hurt, I hate. I wan - na hate it all a - way!

Interlude

1., 2. | 3.

B♭5 A5 F5 D5 B♭5/D A5/D B♭5 A5

Gtr. 3

w/ dist.

P.M.

Gtr. 1

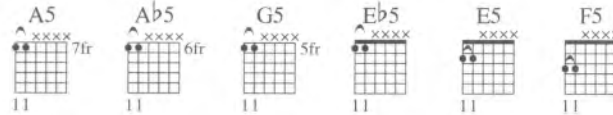
P.M. P.M. P.M. P.M. P.M.

F5
D5
B♭5
A5
N.C.
P.M.
w/ wah-wah as filter
1/2

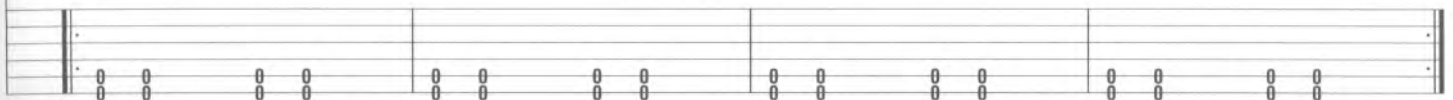
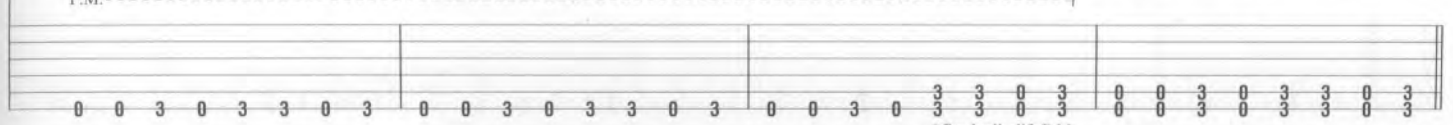
P.M.
1/2

P.M.
wah-wah off
1/2

Chorus
Gtrs. 1 & 3: w/ Rhy. Fig. 5
C5 D5 C5 D5 C5 F5 C5 F5 D(♭6) D5
Then the un - named feel - ing, it comes a - live,
Then I wait for this train, my toes are o - ver the line,
C5 D5 C5 D5 C5 F5 C5 F5
yeah, yeah.
yeah.
Then the un - named feel - ing
1.
E5 F5 E5 F5 G5 F5 E5
treats me this way.
Gtrs. 1 & 3
w/ Whammy Pedal
2.
Gtrs. 1 & 3: w/ Rhy. Fig. 6
E5 F5 G5
takes me a - way, yeah, takes me a - way,
Outro-Chorus
Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A
D5 Csus2 F5/C
ah!
Then the un - named feel - ing, it
Gm Gsus2 G5 C5 Csus2 C5 D5 Csus2
comes a - live.
Then the un - named feel -
F5/C G5 D5
Gtr. 3
ing takes me a - way.
Gtr. 1

PURIFY

A5
A♭5
G5
E♭5
E5
F5
7fr
6fr
5fr
Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock
Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D
Intro
Fast Rock ♩ = 216
Half-time feel
D5 F5 G5 D5 F5
Play 4 times
Gtr. 1 (dist.)
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 1 & *2
P.M.
*Gtr. 2 (dist.) played f
4th time, end half-time feel
G5 D5
Play 4 times
Play 4 times
G5 G♯5 A5 D5 N.C.
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)
1. Tear it down, strip the lay - ers off. My
2. Truth and dare, peel - ing back the skin. Ac - id
tur - pen - tine. Old paint, old looks.
wash, ghost white, ul - tra clean wan - na -

G5 G#5 A5 D5 N.C. G5 G#5 A5 D5 N.C.
Cov - er up the past. White heat, white
be skel - e - ton. Clear eyes, dia - mond eyes.
light. Su - per white bones, bones of you and
Strip the past of mine, my sweet tur - pen -
Chorus
Half-time feel
A5 Ab5
Rhy. Fig. 3
Gtrs. 1 & 2
I.
tine.
(Pure if I...
Can't you help me?
*3rd time, voc. tacet for this meas.
G5 Ab5
End half-time feel
End Rhy. Fig. 3
Pure if I...
Won't you help me?
Eb5 E5 F5
Rhy. Fig. 4
End Rhy. Fig. 4
Pu - ri - fy you and I. Pu - ri - fy you and I.
Oh.
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 3
A5 Ab5
Pure if I...
Can't you help me?
G5 Ab5
End half-time feel
1., 2. Won't you
3. Why won't you
help me?
Pure if I...)
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
Eb5 E5 F5
You and I, pu - ri - fy. You and I, pu - ri - fy!

To Coda
Eb5 E5 F5
Eb5 E5 F5
Eb5 E5 F5
Eb5 E5 F5
Oh,
Pu - ri - fy!
pu - ri - fy!
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
D5 F5 G5 D5 F5 G5 D5
1.
Gtr. 1: w/ Rhy. Fig. 1
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
F5 G5 D5 F5 G5 D5
Uh!
F5 G5 D5 F5 G5 D5
F5 G5 D5
2.
Gtr. 1: w/ Rhy. Fig. 1
F5 G5 D5
Gtrs. 1 & 2
D5
P.M.
N.C.
Mm, ah, ha, ha, ha, ha, ha, ha!
Riff A
End Riff A
P.M.
*Gradually lift P.M.

Bridge

Half-time feel

A Fsus2 G5 D5 N.C.

I can find the dirt on an - y - thing.

Rhy. Fig. 5 — *let ring* — *let ring* — P.M. — **End Rhy. Fig. 5**

Rhy. Fig. 5A — *let ring* — *let ring* — P.M. — **End Rhy. Fig. 5A**

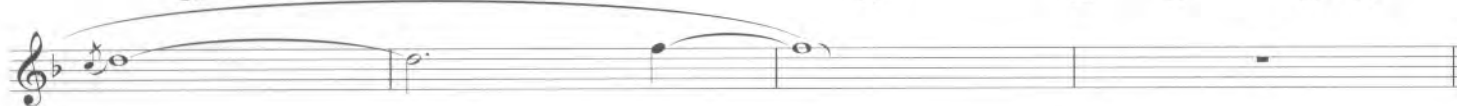
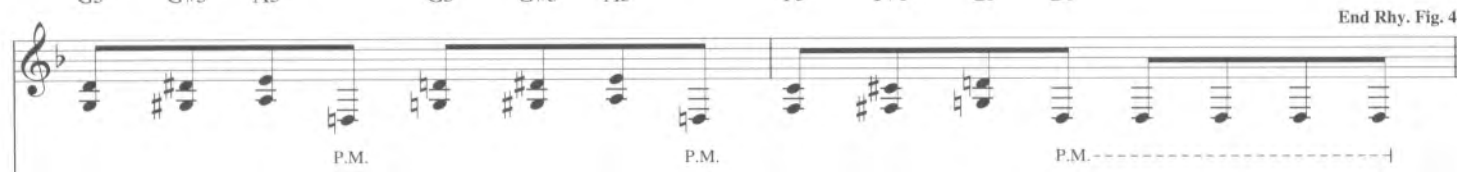
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A (2 times)
A
Fsus2
G5
D5
N.C.
I ain't danc - ing with your skel - e - tons.
End half-time feel
I, I ain't danc - ing with what might have been, no.
Gtrs. 1 & 2: w/ Rhy. Fig. 6
F5 D5 F5 G5 D5 F5 G5 D5 F5 D5 F5 G5 D5 F5 G5 D5
Play 5 times
(Sing 1st time only)
Gtrs. 1 & 2: w/ Riffs B & B1 (2 times) Gtrs. 1 & 2: w/ Riff A
N.C.
8
D.S. al Coda
Mm, oh, ow!
Coda
E♭5 E5 F5 E♭5 E5 F5
Gtrs. 1 & 2: w/ Rhy. Fig. 1
D5 F5 G5 D5
Come on, pu - ri - fy!
Outro
Moderately ♩ = 132
F5
*N.C. C5 D5 N.C. C5 D5
Gtr. 2
Gtr. 1
(cont. in notation)
Gtrs. 1 & 2
P.M.
*Chord symbols reflect implied harmony.
F5/C D5 F5/C D5 N.C. C5 D5 N.C. C5 D5
N.C. C5 D5 N.C. C5 D5 F5/C D5
1. F5/C D5
2. F5/C D5

ALL WITHIN MY HANDS

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Bob Rock

*Chord symbols reflect implied harmony.

Gtr. 3: w/ Riff A1 (3 times)
Dsus4
Dm
All with - in my hands.
Gtr. 4
End Riff A2
Gtr. 1
End Riff A
P.M.
Gtrs. 1 & 2: w/ Riffs A & A2
Gtr. 4 tacet
Dsus2
Dsus4
Dm
Verse
Dm
Dsus2
1., 3. All with - in my hands.
Squeeze it in,
Take your fear,
Riff B
*Gtrs. 1 & 2
mf
P.M.
*Gtr. 1 (dist.); Gtr. 2 (clean)
Dsus4
Dm
crush it down.
pump me up.
End Riff B
P.M.

Verse
D5 F5 E5
Rhy. Fig. 3
Gtrs. 1 & 2
f w/ dist.
2., 4. All with - in my hands.
Love to death,
Un - der thumb,
G5 F5 E5 F5 E5 D5
End Rhy. Fig. 3
P.M.
smack you 'round and 'round and...
un - der to my - self.
Gtrs. 1 & 2: w/ Rhy. Fig. 3
D5 F5 E5
All with - in my hands.
Be - ware.
G5 F5 E5 F5 E5 D5
Interlude
G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5
Gtrs. 1 & 2
Rhy. Fig. 4
P.M.
G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5
End Rhy. Fig. 4
P.M.
Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 3/4 times)
G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5
Love is con - trol. I'll die if I let go.

G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5
Love is con - trol. I'll die if I let
Interlude
Half time ♩ = 108
F5 F#5 G5 D Ebsus2 G5 G#5 A5 D5 G#5 A5 F5
open
Rhy. Fill 1A
End Rhy. Fill 1A
Gtr. 2
P.M.
(cont. in notation)
go.
go. Let it go.
Gtr. 1
Rhy. Fill 1
End Rhy. Fill 1
Rhy. Fig. 5
Gtrs. 1 & 2
P.M.
*P.M.
*Throughout Rhy. Fig. 5, P.M.'s refer to Gtr. 1 only.
N.C. G5 G#5 A5 D5 G#5 A5 F5 N.C.
End Rhy. Fig. 5
P.M.
P.M.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 5
G5 G#5 A5 D5 G#5 A5 F5 N.C.
Kill all with - in my hands,
Hate me now.
G5 G#5 A5 D5 G#5 A5 F5 N.C.
ah.
1., 2. Crush all with - in my hands.
3. Crush all with - in my hands a -
Hate me now.

A5 D5 A♭5 D5 G5 G♭5 F5
Rhy. Fig. 6
End Rhy. Fig. 6
Gtr. 1
P.M.
ah.
Ooh! Squeeze all with - in my hands,
gain, yeah, yeah. Choke
Gtr. 2
Rhy. Fig. 6A
End Rhy. Fig. 6A
P.M.
1/2
Gtrs. 1 & 2: w/ Rhy. Figs. 6 & 6A
A5 D5 A♭5 D5 G5 G♭5 F5
Gtrs. 1 & 2: w/ Rhy. Fig. 5
G5 G♯5 A5 D5 G♯5 A5 F5
ah.
Ooh! Choke all with - in my hands.
Squeeze all
Hate me now.
N.C.
G5 G♯5 A5 D5 G♯5 A5 F5
N.C.
Trap all with - in my hands, ah.
Hur - ry up and hate me now.
Kill all with - in my hands a -
Faster ♩ = 128
Half-time feel
D5
To Coda
1.
End half-time feel
Gtr. 1
P.M.
(2nd time, cont. in notation)
gain.
(...gain.)
Gtr. 2
Interlude
Tempo I
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 2
A5 D5 A♭5 D5 G5 A5 D5 A♭5 D5 N.C.
Gtr. 2: w/ Rhy. Fig. 1
A5 D5 A♭5

Gtrs. 1 & 4: w/ Riffs A & A2
Gtr. 3: w/ Riff A1 (2 times)
D5 N.C. A5 D5 A♭5 D5 N.C. Dm
Ah.
Dsus2 Dsus4 Dm
2.
Gtr. 2 tacet
Free time
Interlude
Tempo I
G♯5 A5 D5
Gtr. 1
P.M.
*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then randomly flip the switch back and forth between the two positions.
F5 G5 A♭5 G5 F5 G♯5 A5 D5 F5 G5 A♭5 G5 F5
1/2
P.M.
Gtrs. 1 & 2
G♯5 A5 D5 F5 G5 A♭5 G5 F5
1.

2.
G5 A♭5 G5 F5 G♯5 A5 D5 G5 A♭5 G5 F5
Play 3 times
P.M.
1/2
G♯5 A5 D5 G5 G♯5 A5 G5 G♯5 A5 A♭5 G5 F5 D5
Play 4 times
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 4
G5 G♯5 A5 G5 G♯5 A5 F5 F♯5 G5 D5 G5 G♯5 A5 G5 G♯5 A5 F5 F♯5 G5 D5
I'll
Bridge
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
G5 G♯5 A5 G5 G♯5 A5 F5 F♯5 G5 D5 G5 G♯5 A5 G5 G♯5 A5
die if I let go! Con - trol is love,
F5 F♯5 G5 D5 G5 G♯5 A5 G5 G♯5 A5 F5 F♯5 G5 D5
love is con - trol!
G5 G♯5 A5 G5 G♯5 A5 F5 F♯5 G5 D5 G5 G♯5 A5 G5 G♯5 A5
I'll fall if I let

F5 F♯5 G5 D5 G5 G♯5 A5 G5 G♯5 A5 F5 F♯5 G5 D5
go! Con - trol is love, love is con -

Half-time feel
F5 G5 A5 G5 F5 A5 D5
Play 4 times
trol!
(Sing 1st time only)
Gtrs. 1 & 2
P.M.
P.M.

F5 G5 A5 G5 F5 A5 D5 F5 G5 A5 G5 F5
I will on - ly let you breathe my
*P.M.
*For next 5 meas., Gtr. 2 omits all P.M.'s.

A5 D5 F5 G5 A5 G5 F5 A5 D5
air that you re - ceive. Then we'll see if I
P.M.
P.M.

2nd time, end half-time feel
N.C.
let you love me.
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 3/4 times)
G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5
Ah!
D.S. al Coda
Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A
G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 Ebsus2
Love is con - trol!
Coda
Tempo I
Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)
A5 D5 Ab5 D5 G5 A5 D5 Ab5 D5 N.C. A5 D5 Ab5
Outro
D5 N.C. A5 D5 Ab5 D5 A5 Ab5 F5
Gtrs. 1 & 2
A5 Ab5 F5
Rhy. Fig. 7
Kill, kill, kill,

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (5 times)
End Rhy. Fig. 7
A5 A♭5 F5
kill, kill! Kill, kill, kill, kill, kill!
A5 A♭5 F5 A5 A♭5
Kill, kill, kill, kill, kill!
F5 A5 A♭5 F5
Kill, kill, kill, kill, kill!
A5 A♭5 F5
Kill, kill, kill, kill, kill! Kill! Kill!
Slower
A tempo
Gtrs. 1 & 2: w/ Rhy. Fig. 7
A5 A♭5 F5 A5 A♭5
Gtrs. 1 & 2
Kill! Kill, kill, kill, kill!
Half time 𝅗𝅥 = 108
Freely
F5 A5 A♭5 B♭7
Gtr. 2
Kill, kill, kill, kill, kill! Kill!
Gtr. 1

A5 A♭5 F5

(cont. in notation)

Gtr. 1

fdbk.

Pitches: A G♯ A G♯ A *sim.*

Gtr. 2

grad. bend

Pitches: G♯

A♯

let ring